

8th Series.

GEMS
OF
German Song,
FROM
THE MOST ADMIRED COMPOSERS.
WITH ENGLISH & GERMAN
Words
ACCOMPANIMENT FOR THE
Piano.

NETT	13. No 1. <i>Orphan Wanderer.</i>	CURSCHMANN.	No 2. <i>A song is oft the sigh.</i>	KREUTZER .25.
13.	" 3. <i>To the sunshine.</i>	SCHUMANN.	" 4. <i>Ah had I pinions.</i>	RAHLES .15.
38.	" 5. <i>In the night.</i>	A. KREISSMAN.	" 6. <i>The Violet.</i>	MOZART .25.
	" 7.		" 8.	

GEO. P. REED & CO. 17 Tremont Row, BOSTON.

THE VIOLET.

DAS VEILCHEN.

Mozart.

Allegretto.

Piano

The piano introduction is in G major, 2/4 time, and consists of 10 measures. It features a treble and bass staff. The treble staff begins with a half note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a half note F#4. The bass staff begins with a half note G3, followed by eighth notes F#3-E3, D3-C3, B2-A2, and a half note G2. The piece concludes with a half note G4 in the treble and a half note G3 in the bass. A piano (p) dynamic marking is present in the first measure of the treble staff.

The first system of the vocal melody and piano accompaniment spans 8 measures. The vocal line (treble staff) begins with a half rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment (bass staff) features a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. Dynamics include forte (f) in the first measure and piano (p) in the fifth measure. The system concludes with the lyrics "A vio - - let on the" and "Ein Veil - - chen auf der".

The second system of the vocal melody and piano accompaniment spans 8 measures. The vocal line continues with quarter notes D5, C5, B4, and A4. The piano accompaniment maintains its rhythmic pattern. Dynamics include piano (p) in the first measure and forte (f) in the seventh measure. The system concludes with the lyrics "mead a - lone Stood meek - ly bent all un - - beknown:" and "Wie - - se stand ge - bückt in sich und un - - bekannt, es war ein".

The third system of the vocal melody and piano accompaniment spans 8 measures. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern. Dynamics include piano (p) in the first measure. The system concludes with the lyrics "dar - - ling vi - - o - - let" and "her - - zig's Veil - - - chen; A blithe young shepherd - - ess came by With" and "da kam ein' junge Schä - - ferinn mit".

light - some step and laugh - ing eye, This way, this way, O blithe and
 leicht - - em Schritt und mun - - term Sinn da - - her, da - - her die Wei - - se

gay her song.
 her und sang.

Ah! thinks the Vio - - - let, . . .
 Ach, denkt das Veil - - - chen, . . .

were I now The fair - - est of the flow'r's that blow, Ah! but
 wär ich nur die schönste Blu - - me der Na - - - tur ach nur

a lit - - tle while yet, Till she might plucke me, maid - - en blest, and
 ein klei - - nes Veil - - chen, bis mich das Leibchen ab - - - gepflückt und

press me drooping to her breast, Tho' 'twere though 'twere But
 an dem Bu - - sen matt gedrückt, ach nur, ach nur ein

one sweet moment long! Ah! ah! poor
 Vier - - tel - - stünd - - chen lang! ach, a - - - ber

thing, The maid came by, It ne - ver caught her ro - ving
 ach, das Mäd - chen kam und nicht in acht das Veil - chen

eye She crushed the hapless Vi - o - - - - - let It sank and
 nahm, zer - trat das ar - - - me Veil - - - chen! Es sank und

strin - - - - - gen
 died, made no lament: "If die I must, I die content by
 starb' und freud sich noch, und sterb' ich denn, so sterb' ich doch durch

do. rall:
 her, by her; Fall at her feet con - tent!"
 sie, durch sie, zu ihren Füß - - - - - sen doch!

a piacere. a tempo.
 The poor, poor Vio - let! O! 'twas a dar ling Vi - o - - - - - let!
 das ar - - - me Veil chen es war ein her - - zig's Veil - - - - - chen!

